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collecting... projecting... and sharing

# the magic lantern Gazette

## HUGHES "PRESTO" SLIDE CARRIER

See article on page 8

The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

Every year from 2005 to 2014 your editors presented a Christmas magic lantern show at our museum in Revelstoke. They became quite elaborate as more of the town organizations became involved. The poster shown here was for our 2009 show.

**The Bygone Era Entertainments Society presents**

# A Grand Victorian Christmas

# MAGIC LANTERN SHOW

**Saturday Dec 19th at 7.30 p.m.**
At the Nickelodeon Museum
Featuring

## Miss Karen McPhail

The Malakwa Nightingale, singing the Victorian ballad
**If Those Lips Could Only Speak**
*Illustrated with the most beautiful slides*
Hear the **Matron's Story** of how poor souls were saved from a life of Awful Squalor,
**The Curfew Must Not Ring Tonight**, how a brave girl saved her lover from Oliver Cromwell and the gallows.
Sing Christmas Carols with the **Revelstoke Community Choir**
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***And Lots More!! Fun for All Ages!! All in Good Taste!!***
***Tickets $12 available now – pre-book if you can!***
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## Nickelodeon Museum

111 First St West, Revelstoke Ph: 837 5250

# Editorial

Do you remember the time when you could go into almost any antique store and if you poked about you usually could find an unassuming wooden box? Usually it was something interesting even if it was not in your sphere of collecting. Sometimes it would be something lantern related. We acquired several slide sets and even a lantern this way. When Lindsay Lambert turned up with a square wooden box we were certainly curious as to what it would contain - and we were not disappointed. Another building block to our knowledge of how slides were produced and coloured before the age of lithographs. A great capture and now in a good home.

Lindsay's wooden box originated in France and, by coincidence, Dick Moore has contributed a description of a most interesting group of French slides. We are still wondering about the circus scene slide entitled "The Dog, the Mouse and the Lump of Butter". Anybody out there know what that was about? Please share!

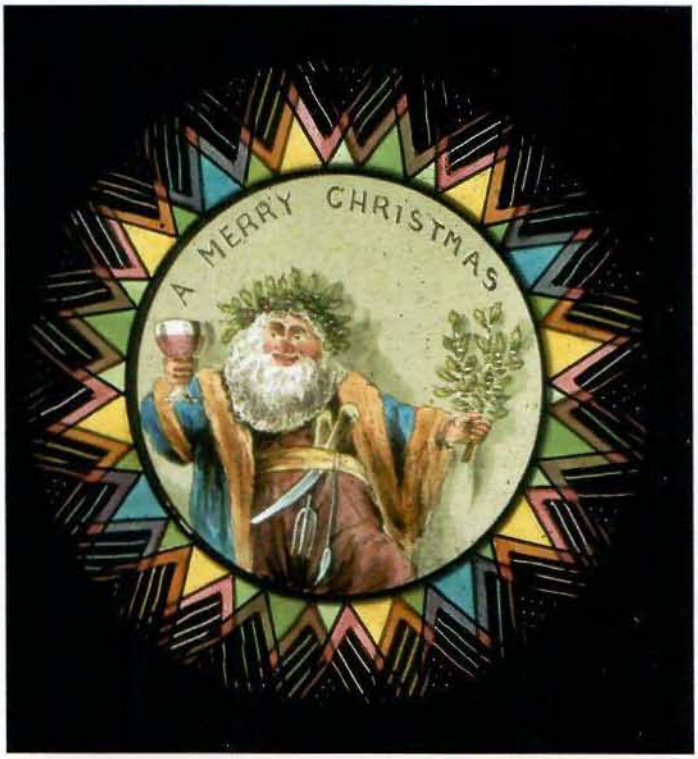
"The Face upon the Bar-Room Floor" is a welcome addition to a Christmas edition, as is Terry Borton's 'Life on the Road' - how a Volcano interruption impacted one of his auditions.

We are delighted to be able to include reports from the Magic Lantern Performers' Group meetings and the Advice from an Expert has tips we can all use.

Matthew Schnittker has sent us an interesting insight into his activities as a lanternist and we shall all look forward to seeing him at the upcoming Convention in Los Angeles later in the year.

Thank you to all our contributors to this edition, including Terry Borton, David Evans, Michael Holland, Lindsay Lambert, Karl Link, Dick Moore, Brian Rogers and last but not least Matt Schnittker.

Together with the President and the Committee, we wish you all a Merry Christmas and may your lantern burn brightly throughout 2024.

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## President's Message

This past year 2023 the Magic Lantern Society of the United States & Canada saw two important changes.

The first one of these is our new official status as a recognized non-profit organization, a fact which so far is mostly felt at the board of directors (BOD) level.

The other change, directly affecting every member, was an increase in membership dues from the long-standing $40 to now $50 a year for regular members.

With the New Year 2024 coming up and looking ahead at future trends, it is only natural to wonder if there will be another dues increase anytime soon. The short answer to that is: No, there is currently no plan to further increase membership dues, at least not for 2024.

The BOD's expectation for the year 2023 was that the society's increased income from our new membership dues would be sufficient to cover most of our annual expenses. Along with a few additional small cost saving measures, we should come close to a balanced budget by end of the year. Depending on the actual final results we then proceed accordingly.

The society's annual financial report will be submitted by the treasurer to the BOD by the end of January 2024. Pending approval it subsequently will be made public in an upcoming issue of the gazette or epub. By the time we know for sure where we stand the first quarter of the year will be well underway and any important decisions are likely to be deferred until the fall when all of us can meet for our official biennial business meeting at our next convention in Los Angeles.

I am sure that like me, you all are eagerly looking forward to meet again and enjoy the company of others with similar interests, to learn, share knowledge, experience live Magic Lantern shows, and do a little shopping to add to your collection. Matt Schnittker has been working for months to bring about this long awaited event. You can read about his progress and anything else he has to say in this December's issue of the epub.

Wishing you all a Season of Great Joy, and a truly Magic Lantern Year 2024.

Karl Link

President

Magic Lantern Society of the United States & Canada

### Forthcoming Events

Dec. 16, 2023, ***Zooming Towards Christmas,*** The Magic Lantern Society (UK), online.

Dec. 27 to 29, 2023 and Jan 5 and 6, 2024, ***Magic Lantern Show,*** Lanternist Lindsay Lambert presents a magic lantern show. Canada Science & Technology Museum, 1867 St. Laurent Blvd, Ottawa, ON K1G 5A3 Canada.

For more, see page 24.

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# Après l'École

by Dick Moore

Several years ago I added to my collection a group of French education slide sets and related reading material, all issued under the title of Après l'École ("After School"). The collection consists of 21 topic slide sets, and 12 lecture readings/magazines. Unfortunately only 8 of the lecture materials match the slide sets. (See inventory listing and Figs 1 & 2).

In 1895 Rene LeBlanc established "Après l'École", an illustrated popular education magazine series. The impetus: "It responds to the wish expressed by the popular education societies at the Congress of Havre in August 1895"[1]. This appears to be a natural outgrowth to an earlier demonstration to educators by Stanislas Meunier and Alfred Molteni in 1880 at the Sorbonne on the value of using light projections in the educational process, and in combination with the growing social and political pressures to enlighten the workers of the world[4].

As translated from Après l'École statement of "But et Programme" –"Purpose and Program": "The title of this new publication, Après l'École, means that it is addressed to those who no longer want to go to school. Its purpose is to maintain and complete the first intellectual and moral culture that is received during the time of compulsory schooling: on the one hand, in their own direct provision of the means; on the other hand, by giving information, directions and even materials for courses, conferences, recreative and instructive watches, etc. to those who have this heart to support the schoolwork of the Third Republic by assuring the National School is tomorrow"[3].

*Fig 1*

*Fig 2*

The magazine issues of Après l'École include both text and illustrations for each topic and lantern slides of these illustration. "The light projection being useful to put within the reach of all intelligences most of the educational and professional knowledge that make up the breath of the instruction popular in its various degrees, and for the societies of instruction and the members of the University to make, as much as possible, a positive appeal to this mode of teaching"[1].

From its beginning until 1897 Après l'École was published by Larousse, and then in 1898 it was published by the Edward Cornely Bookstore in Paris. "A few months after its creation, "Après l'École" launched a competition open to all for the writing of illustrated lectures intended for the teaching of adolescents..."[1].

In information provided by Patrice Guerin, he references that "Around 1907 it seems that the bookshop encountered certain difficulties. It is now called the "New Bookstore and Publishing Company - Edouard Cornely & Co, editor." A new periodicity is set up for the review "Après l'Ecole" and six issues are sent simultaneously over three periods, in October, December and the end of January "so that all the conferences can be given before the closing of the meetings in the evening which are rare from March 15. Some lectures are illustrated with photographic views, which is new in the field of film views, but has existed for a long time in glass views."[1]

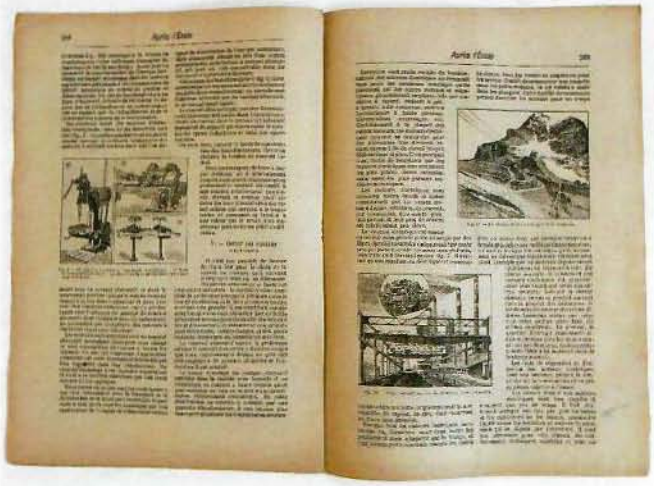

*Fig 3*

The separate issues varied in length, ranging upwards to 30 pages each. Based on the copies in my collection (1908 &1909) the page count dropped to either 12 or 16 pages per issue. At the end of each school year the separate issues would be bound in a book. At the end of some of the individual magazines, after the main topic information there occasionally would be a shorter article, or a poem and in one case a song complete with two pages of music.

Après l'École presented a wide variety and range of topics with readings on historical events or persons,

current issues of the day, technologies, comedies and even advice for teachers.

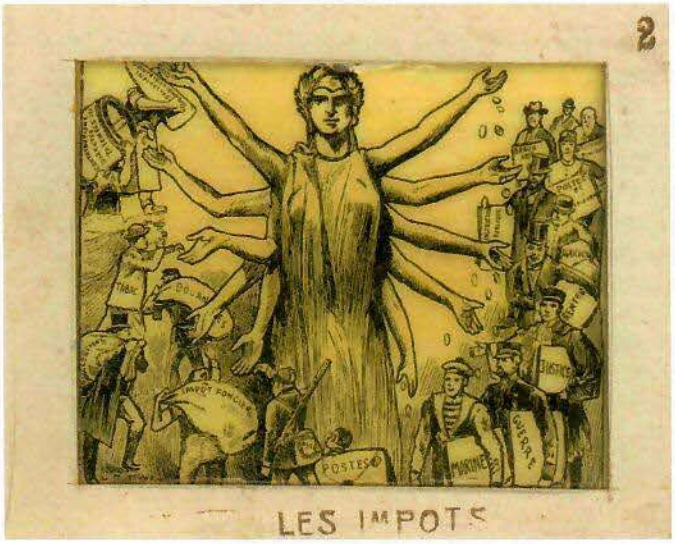


*Fig 2: Les Import (Taxes)*

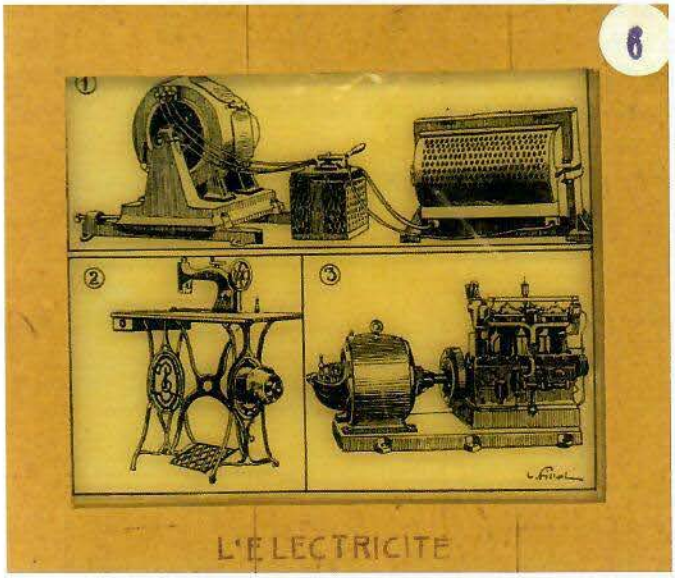


*Fig 5: The Varied Use of Motors*

The slides are lacquered transparencies, and were either black and white or in color. In many of the sets in my collection the slide box also included a glass title slide, which was simply the name of the topic. Being fragile lacquered transparencies does raise the question of how they survived the heat of a lantern light. Yet, survive they did. The slides in my collection are perfectly clean, and while a little wrinkly show no sign of heat damage. However, it is apparent from the wear on the boxes that they were well used.

The lacquered transparencies were placed in cardboard mounts. The cardboard mounts left a little to be desired, the edges were not consistently straight, there were different thicknesses, causing some to be rather flimsy, while other were nice and sturdy. Also the size of the mounts varied, with the majority being 3¼ x 4 inches, (Fig. 4) while others were 4 x 4 inches with images size of 2 3/8 x 3. (Fig. 5) This latter size must have played havoc for the lecturers in terms of using slide carriers.

Based on my collection, the number of slides per topic set was typically 12. The comedy sets included 8 slides. The Russian Revolution set had 16, while the set on Alcoholism had 24, with a mixture of black and white and color slides. Two of my sets also included a folded card that listed the labels for each slide. (see Figs 6 & 7) Whether that was a typical inclusion for all sets is not known at this time.

*Fig 6: French Congo*

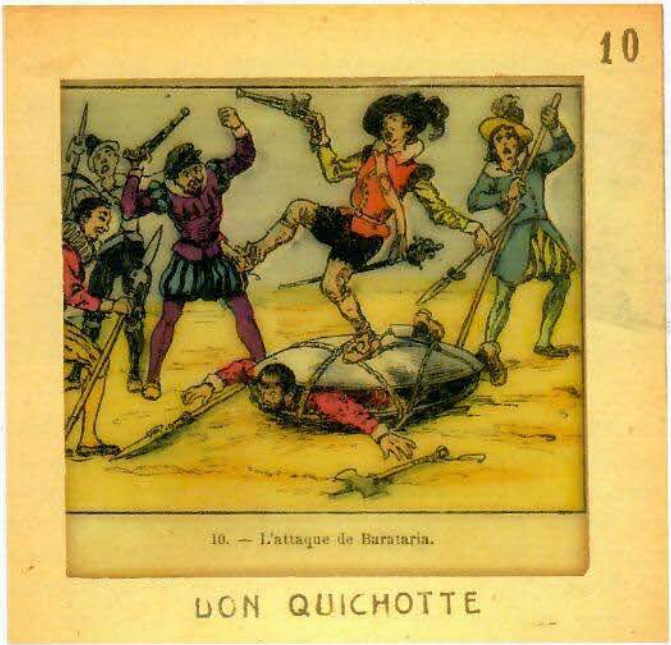


*Fig 7: Don Quichotte*

At the beginning of the February 1909 magazine "Jeanne D'Arc"[2] there are four pages addressed to **"A nos Abonnenes et Lecteurs"** - "Our Subscribers and Readers", thanking them for "the favor with which they welcome the transformation of our magazine." A sign of the New Bookstore and Publishing company's continuing effort to provide improvements to the publication process,

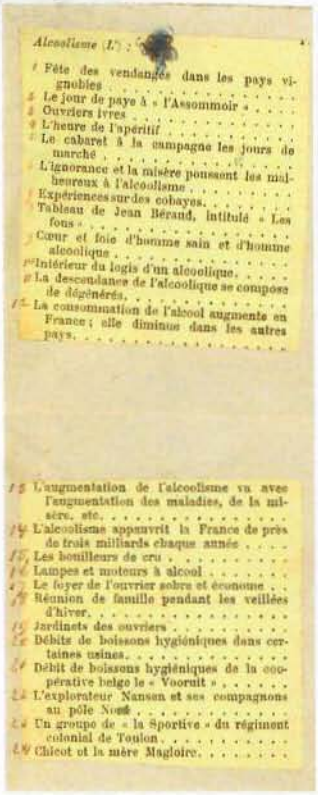

*Fig 8: L'Alcoolisme*

*Fig 9: "Production l'Electricité"*

They addressed that in their continued dedication to present, relevant, complete, and current information there had been a delay in issuing the distribution of the February 1909 set of six issues. The explanation for the delay was related to one of the February magazine's "La Catasstrophe de Messine et les Tremblements de Terre" – "The Messina Disaster and Earthquakes" an event which had just occurred 12/28/1908, clearly needing time to develop and assimilate information and images."

Additionally, they informed subscribers "We were also somewhat delayed by the conference on Aeroplanes, which we wanted, since there was not yet one on this subject, to give the most complete and possible demonstration, and which could only be done if we took full account of the latest experiments."

This was followed by a detailed explanation of the following areas of "**Perfectionnements Nouveaux**" (New Improvements)[2].

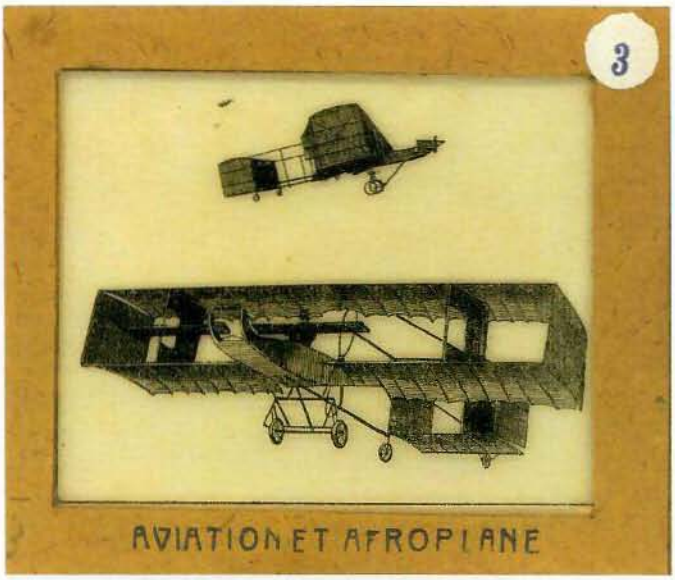


*Fig 10: Schematic view of an Aeroplane*

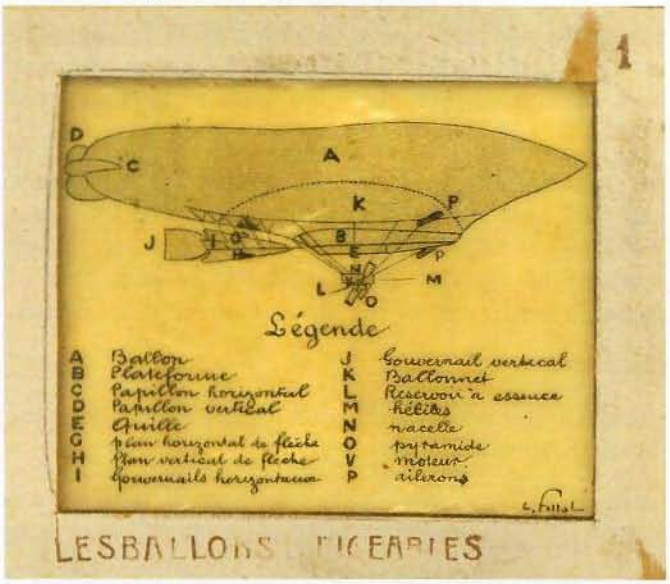


*Fig 11: Schematic of a Dirigible*

1. Periodicity – (Dates of Appearance of the three series of six magazine each.)

2. Numbers, Colors and Qualities of the images (With reference to the advantages of mechanical varnishing of the transparency views.)

3. Text of the Conferences – (Drawing on input from the readers to enhance the range of materials and topics.)

4. Lectures – Comedies – Songs - ( Including a variety of lectures that would be "mainly literary and easy intelligence, so as to bring a cheerful and pleasant note to the evening meetings.")

5. Material aspect of Après l'École – (Stronger and higher quality of paper.)

6. Program of the year and Free Rewards - (Lists of all topics for the year and special premiums.)

The special premiums were described as follows: (As translated from the magazine)

**Special Premiums**

Granted until July 15,1909, only.

Our subscribers remember that last year we set 10 October as the date on which the right to the first subscriptions expired – we are obliged this year to bring this date forward and to stop it on the eve of the holidays: indeed. The annual organization of Après l'École 's subscription and shipping services, in conjunction with the classic reunion, causes significant disruption of errors and delays.

It is to avoid these inconveniences so prejudicial to the smooth running of affairs that we ask our subscribers who intend to renew their subscription, to send us in advance their resubscription – In exchange we rush them the special premiums that seem to be their most useful.

The special premiums are for paid subscribers only, who will send us their subscription in the 15th year (1909-1910) Après l'École before 15 July 1909 (deadline of rigor). Premiums will be sent free of charge, upon receipt of the amount of the subscription.

These are:

Either A - 100 white cardboards for the assembly of the views of Après l'École .

Either B – Two glass holders with canvas hinge, for quick presentation of the views of Après l'École

Either C – Two geographic tableaux (50x65) printed in 4 colors.

Either D – Two series of fun views in color, varnished, as chosen from the following titles:

Circus Scenes – The Dog, the Mouse and the Lump of Butter - The Tooth Resists – The Wrestlers – My First Pipe – The Explorer and the Monkey - The Misfortunes of a Hat – The Fox's Quarrel and the Mystified Dog – A Good Farce – The Dog and the Spring of the Bed Base – The Good Raven – Beast like a Goose, Clever as a Fox – Bow Fishing – The Tribulations of Mr. Lacuite.

In addition to current event and technical topics, slide sets also included popular children's stories. These sets, at least the ones in this collection, are in color. (Figs. 11-15)

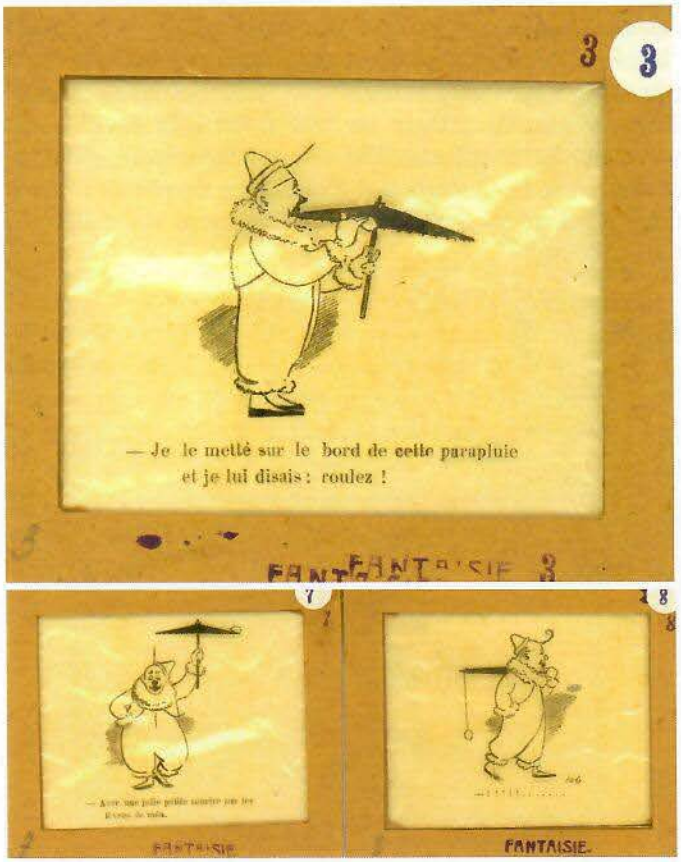


*Fig 12: Fantaisie, par A Marcelli*

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1. "Après L'École: revue editée par la librarie E. Cornely, Histoire des Projections Lumineuses, with posting by Patrice Guerin, http://diaprojection.fr, 2012/02/29.

2. Après L'École Magazine "Jeanne D'Arc", Fevrier 1909, Annee XIV, No 247.

3. But Et Programme, Après L'École, Introductory Page, Source National Museum of Education in "Luminous Images"inventory of collection 1995 by Annie Renonciat. As cited in Reference #1.

4. Screening at School, Posted by **Patrice Guerin** on July 26, 2015, History of Light Projections, http://diaprojection.fr/category/lanterne-magique.

*Fig 13: Le petit chaperone*

*Fig 14: Le petit Poucet*

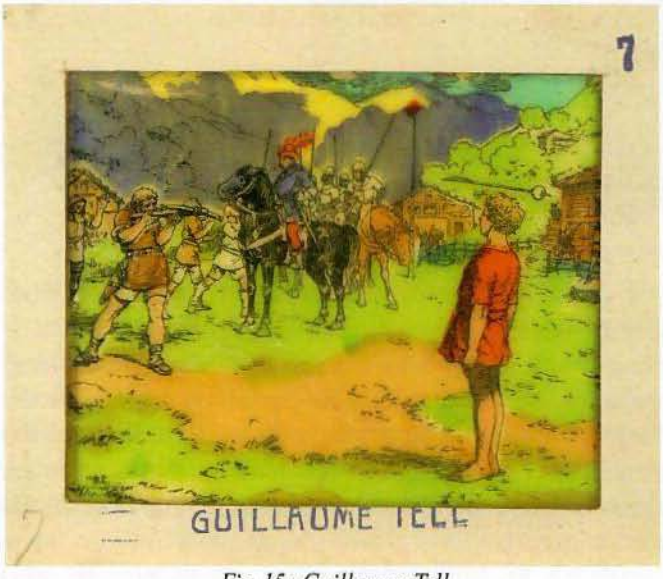
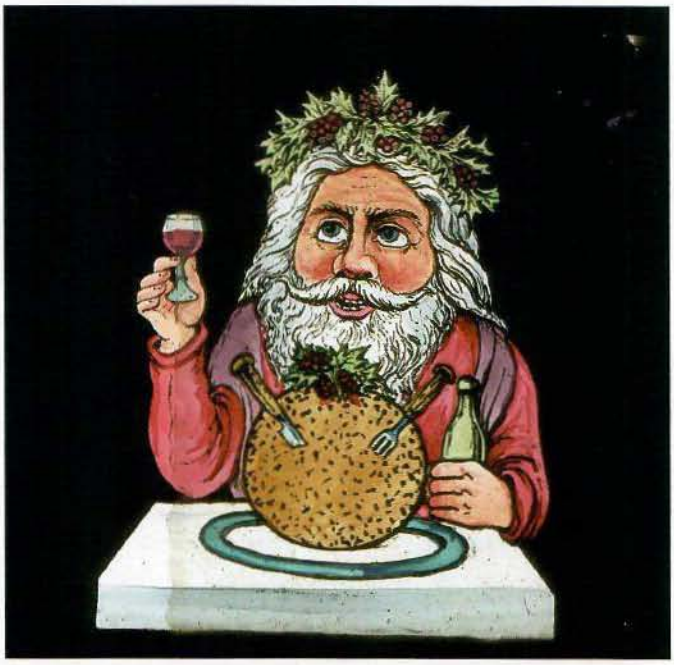



*Fig 15: Guillaume Tell*

**There's many a slip(ping slide) twixt pudding and lip!**



# Carrying On

David Evans looks at some slide carriers

Most lanternists try to avoid either a bright white or a black screen between slides, so most of us require some form of slide carrier, unless we only use wood mounted slides. After the introduction of photographic and other slides finished as unmounted images in sizes such as 3¼" square and 3¼" x 4", something was needed in order to place them in the stage of a lantern. Those of us who use a bi- or tri-unial probably only need a simple push-in carrier (Fig 1) in each lantern, then they can dissolve quickly or slowly from one slide to the next.

*Fig 1: Simple push in carrier*

Some had arrangements to lift the slide slightly at the end of the travel, making it easier (at least in theory) to lift out the slide and replace it with the next one, such as the Optimus carrier by Perken, Son & Rayment, which has buttons that actuate brass levers to lift the slide (Fig 3), or the unsigned example, possibly by Hughes, which has small wood levers that automatically raise the slide at the extreme of travel (Fig 4).

Hughes also made a self-centering carrier for single slides (Fig 5).

*Fig 5: Hughes self-centreing carrier for single slides. It can accommodate US size slides as well as UK ones.*

*Fig 2: Regular double push-through carrier*

Using a single lantern is a little more tricky if one is to avoid inter-slide screen blanks.

A great many slide carriers were produced in the second half of the 19th Century by several manufacturers and sold by all the major lantern and slide suppliers, ranging from simple push-through carriers to highly complex ones. Even push-through double-slide carriers (Fig 2) came in several versions.

One of the simplest carriers is the 'Panoramic' example (Fig 6) which has several cut-outs on the entry end. If using 3 ¼" square slides, after the first slide is being projected, the second can be pushed in as far as the deepest cut-out, when the first slide is ejected and the second one is in registration. Other size slides can be accommodated in a similar manner using one of the other cut-outs.

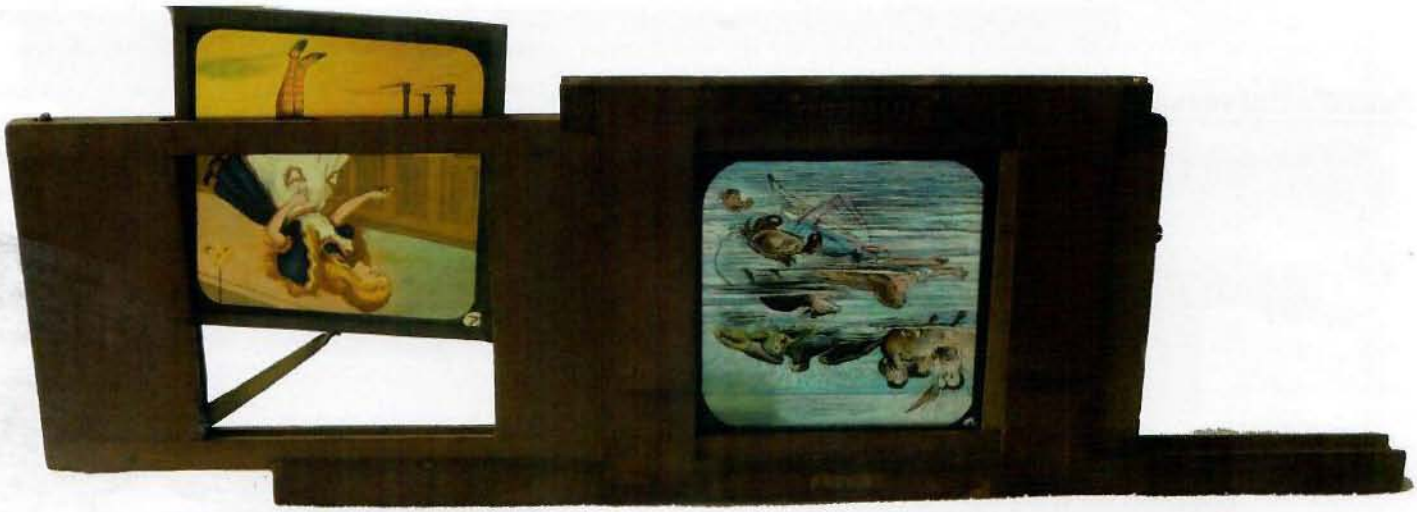


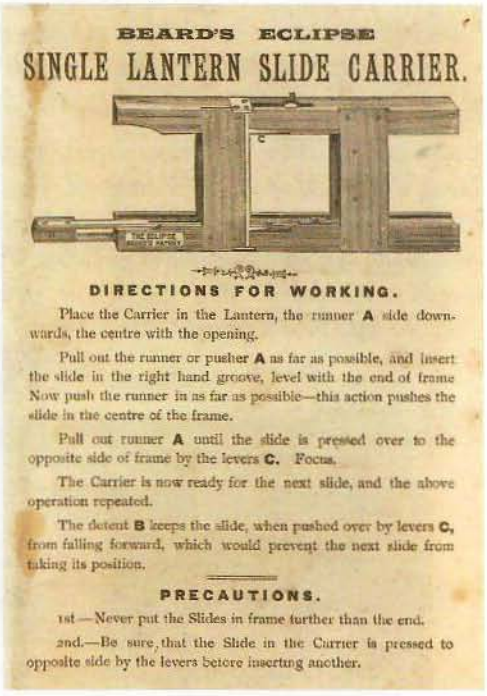
*Fig 3: 'Optimus' carrier with a button at each end of the sliding center section, just visible at the extreme top left corner.*

*Fig 4: Carrier possibly by Hughes, with wood levers that lift the slide at the extreme of travel.*

*Fig 6: Panoramic carrier with finger cut-outs to accommodate slides of different widths.*

A number of carriers were produced that simulated a 'dissolve' effect with a single lantern.

A frequently advertised and very popular carrier was Robert Royou Beard's Patent Eclipse, in which a slide is slid in front of the one being projected, which is then withdrawn and the second one snapped back into place for projecting. Even this came in at least two variations – the regular one (Fig 7A) and a self-centering version (Fig 7B), which was particularly useful for registering



BEARD'S ECLIPSE

SINGLE LANTERN SLIDE CARRIER.

DIRECTIONS FOR WORKING.

Place the Carrier in the Lantern, the runner **A** side downwards, the centre with the opening.

Pull out the runner or pusher **A** as far as possible, and insert the slide in the right hand groove, level with the end of frame Now push the runner in as far as possible—this action pushes the slide in the centre of the frame.

Pull out runner **A** until the slide is pressed over to the opposite side of frame by the levers **C**. Focus.

The Carrier is now ready for the next slide, and the above operation repeated.

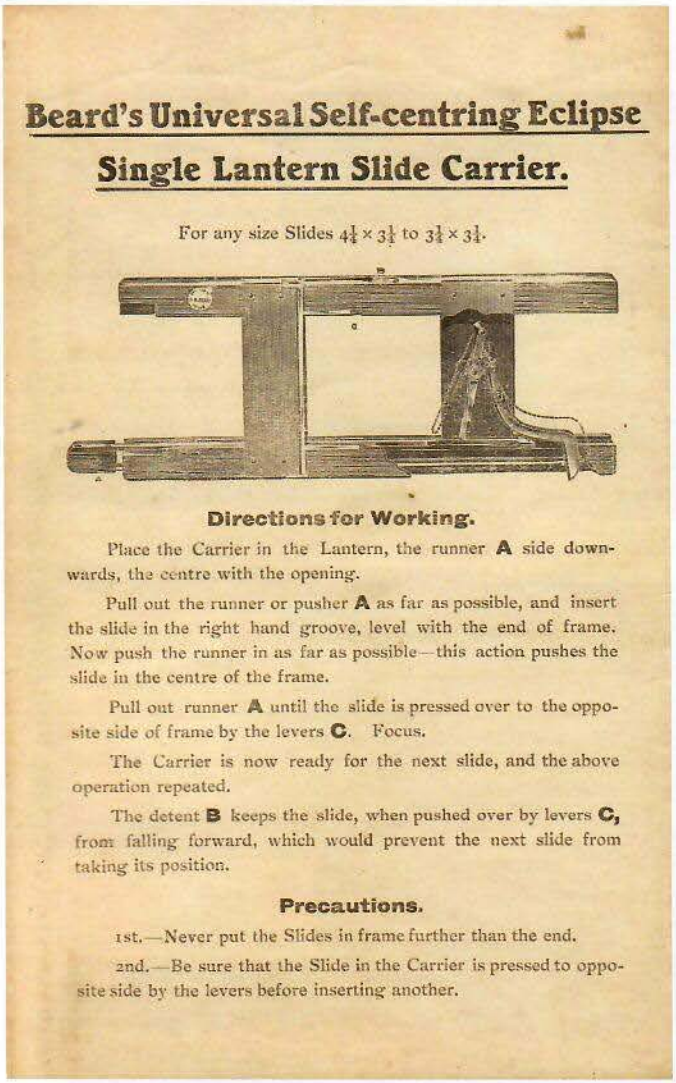
The detent **B** keeps the slide, when pushed over by levers **C**, from falling forward, which would prevent the next slide from taking its position.

PRECAUTIONS.

1st.—Never put the Slides in frame further than the end.

2nd.—Be sure, that the Slide in the Carrier is pressed to opposite side by the levers before inserting another.

*Fig 7A (right): The original instructions that came with a new carrier, in this case, Beard's Eclipse.*



**Beard's Universal Self-centring Eclipse**

**Single Lantern Slide Carrier.**

For any size Slides $4\frac{1}{4} \times 3\frac{1}{4}$ to $3\frac{1}{4} \times 3\frac{1}{4}$.

**Directions for Working.**

Place the Carrier in the Lantern, the runner **A** side downwards, the centre with the opening.

Pull out the runner or pusher **A** as far as possible, and insert the slide in the right hand groove, level with the end of frame. Now push the runner in as far as possible—this action pushes the slide in the centre of the frame.

Pull out runner **A** until the slide is pressed over to the opposite side of frame by the levers **C**. Focus.

The Carrier is now ready for the next slide, and the above operation repeated.

The detent **B** keeps the slide, when pushed over by levers **C**, from falling forward, which would prevent the next slide from taking its position.

**Precautions.**

1st.—Never put the Slides in frame further than the end.

2nd.—Be sure that the Slide in the Carrier is pressed to opposite side by the levers before inserting another.

*Fig 7B: The instruction sheet for the self-centering version of Beard's carrier, the difference lying in the lever system shown dotted at the right of the image aperture.*

odd sized slides and for dissolving.

It was almost always in a mahogany frame, but Fig 7C shows a version made of aluminum, probably made for a termite-infested region of the world. Some versions were made with a brass plate backing. This design does have the advantage that the whole operation is done from the operator's side of the lantern.

*Fig 7C: Beard Eclipse carrier in aluminum.*

A very good description of the action of the Beard carrier is that written by An Expert[1] (W C Hughes):

*"By an ingenious contrivance, one slide is pushed over the other to give the so-called dissolving effect, the second slide being out of focus, the runner that pushes the second slide in over the first is pulled back again bringing slide No. 1 with it, the same movement acting upon C* (Figs. 7A & 7B), *pushes the second slide to the front of the frame, thus putting it in focus. This carrier is supplied from one side of the lantern only."*

No. 454.

**454.—The "Uno Mano" Lantern Slide Carrier** (W. H. Tomkinson, 81, Dale Street, Liverpool).

As the title indicates, this carrier is devised so that the slides are inserted and withdrawn from one side of the lantern, thus enabling the work to be done by one operator. It is a great advantage that there is no reaching over the lantern to withdraw the slides. Thick or thin slides are held in register, and the slides are easily inserted and withdrawn. The following are the instructions issued: "To use the carrier it is first put in the lantern in the usual way. The slide is inserted, and the runner pushed along and withdrawn. The next slide is then put in the carrier, and the operation repeated, the action of withdrawing the runner bringing the slide shown with it, and leaving the second one, the whole being accomplished with a pleasing dissolving effect."

*Price* 4s.

*Fig 8A: Advertisement from Optical Magic Lanterm Journal No.7, Volume 91, circa 1894-5.*

W H Tomkinson of 81 Dale Street, Liverpool, working around 1895, produced a carrier known as Uno Mano (Figs 8A & 8B), which had a semi-opaque sliding celluloid plate that moved the slides. The wooden handle is attached to the flexible celluloid slider which makes one wonder about the life expectancy before the celluloid fractured. He applied for a patent, but it is not known (at present) whether or not one was granted.

In 1904 Thornton-Picard Manufacturing Company of Altrincham, Chesire in UK was granted British Patent no. 22283 for their dissolving slide carrier, which acted in a similar manner to Beard's Eclipse (Fig 9).

One of the more interesting approaches was created by a Mr Davenport, about whom the editor of the Optical Magic Lantern Journal reported that "Mr Davenport should be proud of his contributions". Fig 10A.

His slide carrier was available in two forms, both of which precluded any light from reaching the screen by blanking off the optical path with either a metal plate or a roller blind curtain. The curtain is raised and then the slides changed by pushing them through, nothing being seen on the screen until the curtain is lowered again.

*Fig 8B: The Uno-Mano carrier.*

*Fig 9: Thornton-Picard's 'Dissolving' carrier.*

**MR. DAVENPORT has just reason to feel proud, not only is the lantern slide carrier which bears his name liked by all who have tried it, but he has been awarded the first silver medal at the Royal Cornwall Polytechnic Exhibition, Falmouth, for his adaptation of the Davenport Arc Lamps to Lanterns.**

*Fig 10A: From Optical Magic Lantern Journal November 1895.*

The metal plate version required a stage with an open bottom so that the plate can be lowered through it. For stages with a solid bottom the roller blind version was used.

Very little seems to be recorded about Davenport - not even his first name is currently known, but J H Steward sold his slide carriers in 1895 (Fig 11).

*Fig 10B: Davenport's carrier with roller blind curtain*

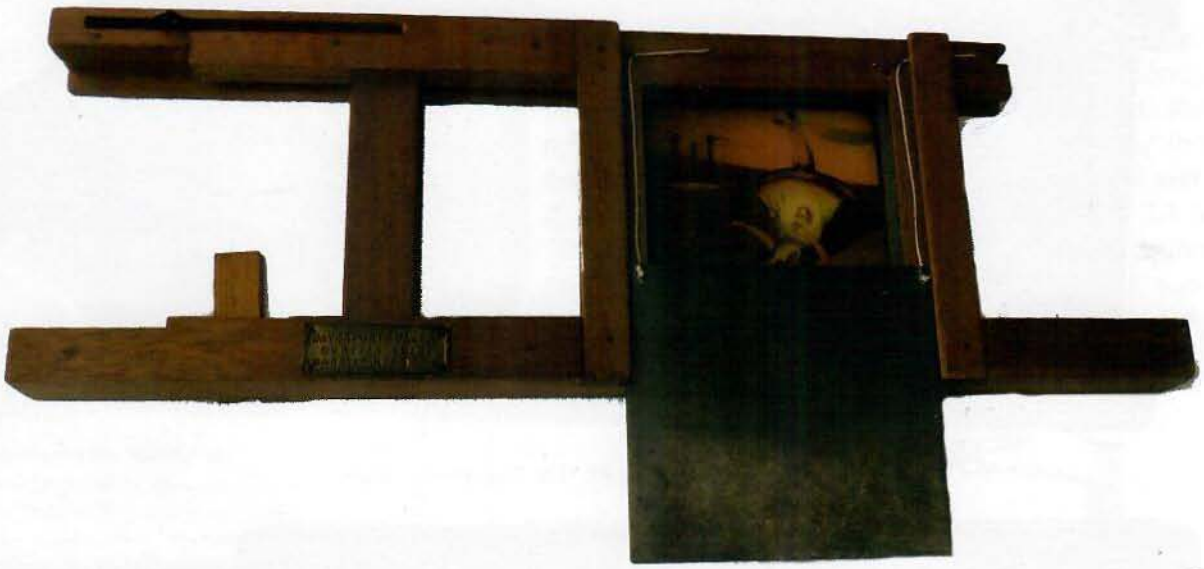
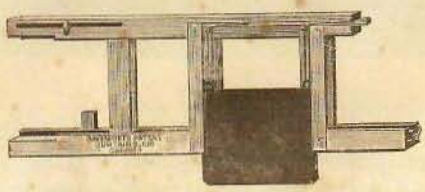


*Fig 10C: Davenport's carrier with metal plate*

# DAVENPORT'S PATENT COMBINED
# CURTAIN SLIDE & PANORAMIC CARRIER
## FOR OPTICAL LANTERNS.

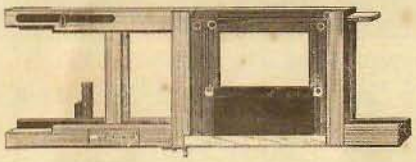
THE LATEST IMPROVEMENT IN SLIDE CARRIERS.

FIG. 1.



*PRICE FIVE SHILLINGS.*

FIG. 2.



*PRICE SEVEN SHILLINGS & SIXPENCE.*

ONE of the most important aids to the success of a Lantern Exhibition is a simple and efficient means for changing the slides.

The above illustrations represent an improved form of slide carrier in which all the essential requirements of an ideal carrier are combined. The object of the carrier is to produce on the screen the effect of a curtain or blind descending to obscure the picture on exhibition and rising again to disclose a fresh view. This effect is a natural and pleasing one and is preferred by many to the ordinary dissolving arrangement which requires two lanterns, whilst with the above carrier a single lantern only is necessary. The curtain effect prevents any movement of the slides being seen during changing, and, if properly worked, has also the advantage of relieving the eye from the constant glare of the screen, which causes so many lantern entertainments to become fatiguing to the spectators, whilst the momentary rest thus obtained enables the succeeding pictures to appear brighter and more effective than they otherwise would.

The carrier employed is a panoramic or "push through" form, and will fit any ordinary lantern. It is made of such length that it will hold four slides of English standard size ($3\frac{1}{4} \times 3\frac{1}{4}$) at the same time, and is provided with stops and guides for centring the slides. A stop is also fitted for quarter plate and for American and Continental slides. A moveable catch is fixed to the end of the carrier which acts as a lock and prevents the fourth slide from being pushed along until the first slide, already exhibited, has been removed. Accidents from falling and broken slides are thus prevented. In the upper part of the carrier is cut a grove in which a rod or runner works to and fro. To this rod is attached by cords a curtain running vertically in guides on each side of the opening facing the condenser, and so arranged that when the rod is pushed along, the curtain is raised so as to cover the space opposite the condenser, producing on the screen the effect of a falling curtain. On withdrawing the rod the curtain falls and shews on the screen as a rising curtain. Between the falling and the rising of the curtain the slides are pushed along by hand, guided by the stops, in the usual manner. The working is very smooth and may be fast or slow at will. An important point is that the movement for working the curtain effect is independent of that for changing the slides, so that the carrier can be used as an ordinary panoramic carrier **without the** curtain effect when desired. This enables the operator to vary the form and relieve the monotony of an exhibition from time to time.

The Carrier is made in two patterns as shewn above. Figure 1 represents a simple form suitable for lanterns having open stages. The curtain in this Carrier consists of a metal disc which falls by its own weight when the runner is withdrawn, and a clear depth of about two inches is necessary below the stage to allow the curtain to fall.

For lanterns in which the stages are closed, or otherwise constructed, the modified form shewn in Fig 2 has been designed and patented in which the curtain rolls up in the base of the carrier and is unwound and wound up in a manner somewhat similar to that of a roller blind. The movement for actuating the curtain is similar to that already described and the carrier is in all other respects the same.

Although these carriers are intended primarily for single lanterns they are equally well adapted for bi-unials or triples, and by using two or more of them some novel and pretty effects may be produced without interfering in any way with the usual dissolving arrangements.

For Bi-unial and Triple Lanterns in which the electric arc light is employed these carriers afford the simplest and best means for obtaining an effect similar to dissolving.

*Fig 10D: Instruction leaflet that came with a Davenport carrier.*

The Optical Magic Lantern Journal and Photographic Enlarger. ix.
THE DAVENPORT ROLLER CURTAIN SLIDE CARRIER
SUITABLE FOR ANY LANTERN WITHOUT ALTERATION.
PRICE 7/6 POST FREE 8/-
This Carrier is much admired by all who use it or see it working.
CATALOGUES just free GRATIS.
J. H. STEWARD, 406, 457, Strand; 7, Gracechurch St., London.

*Fig 11: Steward advertisement from Optical Magic Lantern Journal June 1895.*

Perhaps the most elaborate and complex carrier is the Hughes Patent 'Presto', which has sliding doors, cams etc to automate the process of 'dissolving' with a single lantern. (See front and back covers and Figs 12A & B).

An Expert[1], Hughes himself, who might have been slightly biassed, declares:

"Dissolving with a single lantern is no new ideal, only that we are as far off from the actual accomplishment of this illusion as we were ten years ago. Dissolving with a single lantern, to obtain the same effect as is achieved with a biunial is an impossibility, and those carriers and lanterns with this title are misleading and untrue in their interpretation.

A carrier may be so constructed that the change from one view to another is almost imperceptible, as the one slide disappears from view, another takes its place without any perceptible movement. The only carrier that can do this effectively is the "Presto Carrier," from the general plans of this carrier all the so called "instantaneous carriers " are made, and has the advantage of being moved with any degree of rapidity entirely at the will of the operator. The method of its working is as follows: **A A** are two vulcanite wings, which are always out of focus, when a picture is required to be changed the handle is turned from top to bottom (half revolution), this closes the shutters and then moves the slid and when the slide No. 2 is in its place opens the shutters; no movement of the slide whatever is seen on the screen, if the handle is turned rapidly the movement may be said to be instantaneous, although the screen is in darkness for the fraction of a second, yet it is not perceptible, as the impression is still on the retina of the eye, and the appearance is given of slides being flashed consecutively; if the motion is slower, the illusion is that of one slide being closed in from the side, and the second slide opens from the centre. When a single lantern is used for devotional purposes no carrier could be better, as the picture is not seen sliding off the screen, everything is so smooth and simple.

Such a carrier must be delicately handled and not dropped and tumbled about as a plain wooden frame, as the working portions are very finely made, although not to the extent to make it complicated or likely to get out of order. With this carrier or any other double form, it is a good plan to fix a strip of wood each side of the opening, so that the spring slide holder of the lantern may rest in between same and prevent it moving when a slide is changed, to do this, take off the front tube of lantern with flange and front lens, place the carrier in the slide stage, and place it in such a position until the condenser appears exactly in the centre of the carrier opening, to do this, it is necessary to look down the open tube, this done, mark on the frame the position it should occupy in the lantern to be central, take the carrier out, and screw two strips of wood about half an inch wide each side of the mark ; the carrier is slid in from the top of the stage and held firmly in position by the wood strips."

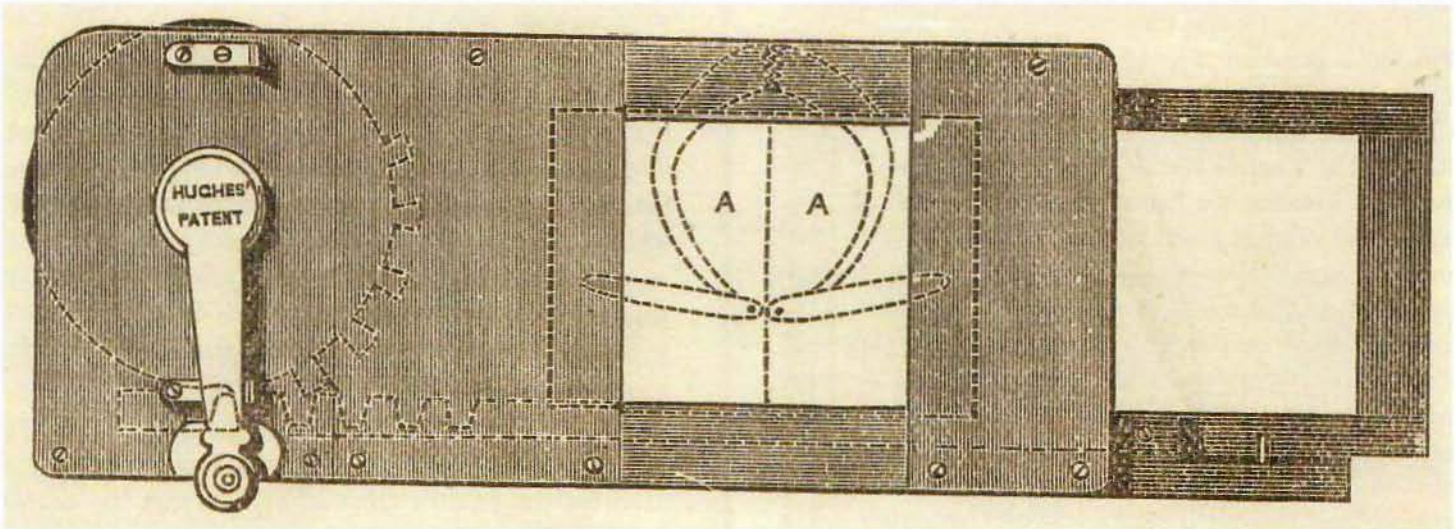



*Fig 12A: Image taken from Ref 1, "The Art of Projection and Complete Magic Lantern Manual (1893) by An Expert*

*Fig 12B: The Presto carrier from the front. For other images see the front and back covers of this journal.*

*Fig 13: An unknown carrier by "J B Colt & Co, New York - Pat All'd".*

Finally, a question. Fig 13 shows a carrier from the Lindsay Lambert collection. It is stamped J B Colt & Co. A slide can be inserted at one end and the handle turned. The shutters remain closed until the slide is in position. Rotating the handle the other way returns the slide to its original position in the carrier and opens the shutters again, allowing the screen to show the full power of the projection lamp! Inserting a slide at each end allows the audience to compare the two slides as they appear alternately on the screen. There is no easy way to remove the slides, which is easiest to achieve by removing the whole contraption from the lantern. Has anyone any idea about what this was intended to achieve, and whether a patent was ever granted?

Another question. You may have noticed that images of our Presto carrier show its manufacturer's oval plate is missing - perhaps most noticeably in the back cover illustration. If you have a Presto with the plate in place, the author would love to have a photograph of it so that a replica can be made.

**Notes**

1. *The Art of Projection and Complete Magic Lantern Manual* – An Expert, London 1893

# Slide Painting, Colouring and Tinting

Hand painting of slides has occurred from the earliest times when magic lanterns and slides were first created, probably in the Netherlands around the late 17th Century right up to the 20th and even today artists such as our own Larry Cederblom are still hand tinting monochrome images.

Obviously it is necessary to have suitable paints and brushes. W J Hughes, writing as An Expert[1], describes the situation as it was in the late 19th Century:

"Slide painting is an art entirely by itself and is not to be acquired by a few weeks' practice, or even years. A true artist to paint to nature truly and perfectly is born. The high class artist, on glass is as high in his profession as a brother academician is in his, but unfortunately because it is a lantern slide he paints, instead of a canvas, it is not appreciated by the generality of people to the same extent, and sad to say the financial remuneration is not what it should be by a long way, in consequence of the miserable substitutes for paintings that are put on glass and sold as coloured lantern slides. Cheap coloured photographs are done by girls, who are miserably paid, and who have no idea of real art and harmony of colours. The manner in which these girls are brought into the way of earning their livelihood is a study for a labour commission, sweating is not a word strong enough to describe the system under which cheap slides are painted - we should have said daubed. Three colours will often constitute a coloured slide, blue sky, green trees and a brown foreground, and these sell complete including the photograph from 1/- to 1/6 each. *(Ed: 1 shilling to 1 shilling and six pence. in 1890 a skilled tradesman could earn ten shillings for a day's work.)*

To colour and make up a slide, as it should be, will sometimes take an artist a day, others of course only a few hours, where a photograph is weak, or wanting detail, the artist will strengthen it up in painting, and in the case of figures, they will be so painted up as to stand out in relief and rotundity, strengthening the shadows and often merely using the photograph as a basis whereon to work up his picture.

The day for glaring red, blue and yellow is fast waning, art tints and soft neutrals are steadily advancing in favour and appreciation by those with an artistic mind, and we hope that the time will come when the cheap and nasty will not be tolerated at any price."

Hughes continues:

"Have to hand the following:

a bottle of pure mastic varnish, a little oil of almonds, some good turpentine and a little crystal varnish, some red sable brushes assorted 0 to 6, some pieces of clean rag free from lint, half flat camel hair brush for dusting; keep a small gallipot *(a small pot made from glazed earthenware or metal, used by pharmacists to hold medicines or ointments - Ed)* near you containing turpentine, in which clean the brushes frequently, or they become stiff and gummy, not working with the ease they should, have a slab of glass and a white pallet or two. The student will foresee that it is intended to use oil colours, as without doubt oil colours have a great advantage in many directions over water colours, especially when the colour is laid on a film, when it expands with the heat of the lantern the water tints crack, which is not the case with oil; water is wholly unadapted to glass painting by the amateur."

The following transparent colours may be had in tubes in a concentrated form, one tube being sufficient for a hundred slides or more: Ivory black, Prussion blue, burnt umber, burnt sienna (orange), vandyke brown, crimson lake, Italian pink, scarlet and purple, the latter with yellows and carmine are difficult tints to make transparent. The reds, rose madder and madder lake are not good drying colours, but with a medium of crystal varnish and a little oil of almonds, they may be made workable, mixed colours and neutrals are made by mixing two or more colours, the latter mostly by the addition of a third'.

An easel is required, and Fig 1 is reproduced from Hughes' book. Circular or rectangular slides may be secured by sliding bar B and several slides may be secured at the same time.

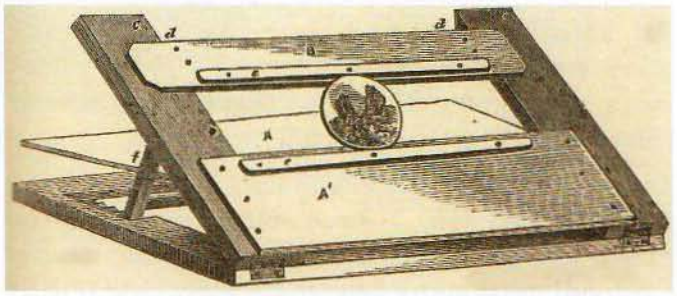


*Fig 1: Easel recommended by Hughes.*

A' is a fixture and forms a firm support for the hand and A is a flat thin board covered in white paper that acts as a reflector to illuminate the underside of the glass slide.

*Fig 2: A complete slide tinting outfit.*

*The hole at the right is for the gallipot, the rectangular space for brushes.*

Figure 2 is a combined tinting outfit and easel from the Lindsay Lambert collection. The labels of the paint bottles are in French (Fig 3), so we can safely assume that it originated in France. 'Diaphano' is the brand name, the manufacturer being Bourgeois Ainé (The Elder).

Joseph Bourgeois Ainé (born 1830) opened a shop for art supplies in Paris in 1867, which featured a range of specially designed paintboxes. Before that, Bourgeois Ainé had invented a process for the production of alizarin lacquer and produced the first non-toxic paints, which were especially suitable for children's paintboxes. His commitment also extended to the school sector, whereby the products were closely linked and advertised with traditional color theory (basic colors, mixing diagrams, color harmony). In 1965 there was a merger with one of his competitors to become Lefranc & Bourgeois, which still exists today.

There is a frosted glass plate available when the tinting desk is opened (Fig 4) upon which the slide to be painted is placed. To ensure adequate lighting, there is a polished metal mirror beneath the glass plate (Fig 5) to reflect available light on to the underside of the slide.

*Fig 3: The labels read "'Diaphano' Coulers Liquides pour Positifs sur verre" (liquid colours for positives on glass), Bourgeois Ainé, Paris.*

*Fig 4: The tinting desk open, showing the frosted glass plate where the image to be tinted is placed.*

The desk opens to about 45°, a similar angle to that shown in the Hughes diagram.

*Fig 5: The desk in operating position, showing the metal mirror below the glass plate.*

*Fig 6: During the American Revolutionary War of 1776, When Molly Pitcher's husband passed out, Molly took over loading the canon.*

*Fig 7: The same image, but this time the colourist made sure that Molly's husband remained 'hors de combat' by shooting him in the head!*

How much autonomy were slide colourists permitted? Figures 6 and 7 are from two Patriotic Order of Sons of America sets; showing a scene from the American Revolutionary war. Tradition has it that Molly Pitcher was a brave young woman who accompanied her husband to the battle field, and when he passed out, she took over operating his canon. The cause of his passing out doesn't seem to be recorded, so either version could be correct! Even the colors of the jackets seem to be exchanged.

Note 1: *The Art of Projection and Complete Magic Lantern Manual* – An Expert, London 1893


SLIDE PAINTING COLOURS,

Specially Prepared for Painting Magic Lantern Slides.

In Collapsible Tubes and Glass Pots. Boxes fitted with Varnish Colours, 5s., 15s., and 30s. each; Boxes fitted with Water Colours, 2s., 5s., and 21s. each.

Just Published, "A Manual on Painting on Glass, and How to use the Magic Lantern." Price 1 . each.

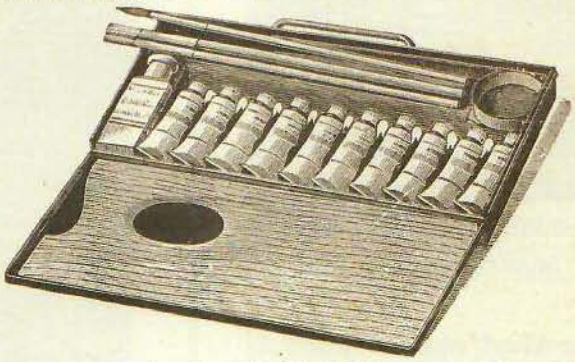


Illustration of 5s. Varnish Box.

Also manufacturers of the New Chromo-Printed Magic Lantern Slides. 4s. per set. 12 Slides, 80 Subjects.

NEW LISTS JUST READY. LISTS POST FREE.

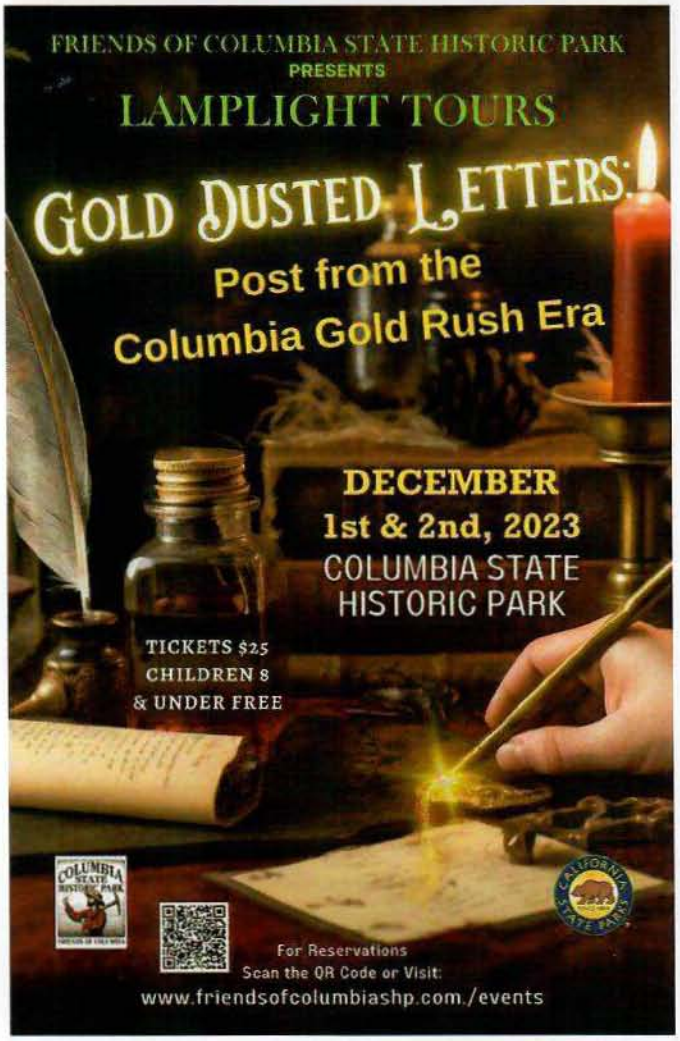
J. BARNARD & SON, Manufacturing Artists' Colourmen,

RETAIL, WHOLESALE, AND EXPORT,

19, BERNERS STREET, LONDON, W., ENGLAND.

## Matt Schnittker performs at the Columbia State Historic Park in California

I was invited to bring the Lantern to the Lamplighter event at Columbia State Historic Park in Columbia, Ca. The lamplighter event is a guided tour where folks are taken around the park and told a story as they go. I was stop #8 on the tour and gave a show about traveling to California for the gold rush. The show was specifically curated and written for the event.

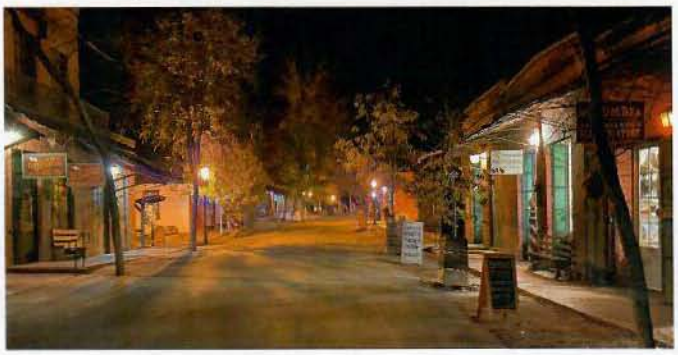



The event had dozens of costumed re-enactors playing parts in the different skits around town as well as musical performances.

I was set up in the "Bowling Alley" which is meant to reproduce an 1850's gaming hall. Visitors to the park normally can come and set up bowling pins and use the alley free of charge. Though for this event, the entertainment venue was converted to a theater.

I use a 700 Lumen MR style LED bulb in my lantern powered by a 5 amp hour 12V sealed lead acid battery. One battery was enough to keep the lantern going for the entire evening. Even with the lights on, the image of my title slide came through on the white painted wall. Though I was able to get them to turn off the lights to brighten the image.

With the lights turned off, the images really started to pop. The only lighting I had was what was shining in from the outside. This was a little awkward though as I had no way to turn them back on in-between shows.

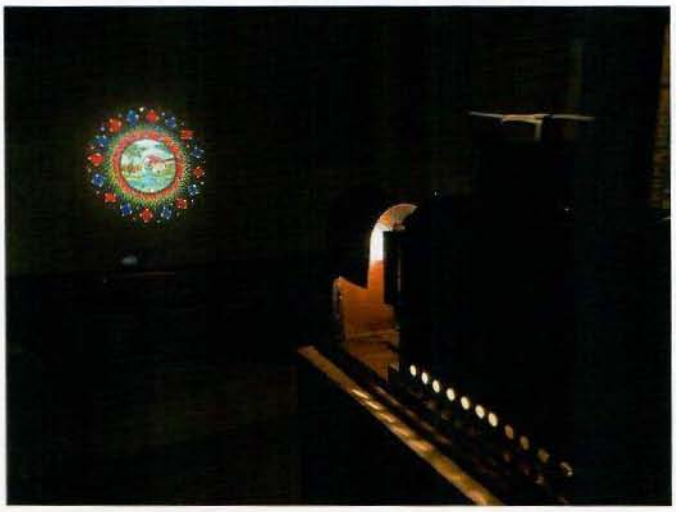


*Town photo by Michael Sharps*

The bowling alley made for a decent theater and I gave shows every fifteen minutes to groups of 20-30 people. Working in a historic venue really gave a feeling of time traveling into the past.

I left the lantern turned on and projecting for the entire evening. This gave folks a chance to get a glimpse as they walked by. This helped build anticipation and show that something interesting was happening.

Overall it was a fun event and a great chance to build an event-specific show totally from scratch.



If you have questions about the show, battery powered LED lighting, or about Columbia State Park, feel free to reach out to me directly - mschnitt@gmail.com.

**Report of Magic Lantern Performers' Group Meetings**

by Matt Schnittker

*The Magic Lantern Performers' Group meets bi-weekly by Zoom on Wednesdays at 7:00 Eastern. Its purpose is to encourage the performance of modern lantern shows, and to improve their quality. The basic format is that members present a short show segment and get comments. It's a warm and supportive group. If you'd like to visit, contact Terry Borton at tborton@magiclanternshows.com.*

**November 8 Meeting**

Richard Rigby from England reported on the work of MyPhotoShow.co.uk on creating or fixing slide images with a laser printer. Richard said they were very inexpensive, and he liked the quality. Another member said that the images were too light to perform with. Richard will explore further.

Terry Borton demonstrated ways to enhance the drama of slides by manipulating the image during the show with various actions in front of the lens: a prism, a finger flicker, a flash effect, and dodger.

Matt Schnittker gave a short Burlesque Magic Lantern Show, with some "naughties," but also some pretty graphic images. He had our attention. He had prepared a "historically based" script to go with the slides, but quickly discovered that the re-enactor groups that he has performed for had their own idea of narration and took over. It's one of Matt's most popular shows, though appropriate audiences are limited.

Stephanie Delazeri presented a history of the Kamishibai shows in Japan, and their development from lantern shows. These are street performances, using multiple pictures on sheets of paper, rather than projected images. Next time Stephanie will give us a performance with a Kamishibai theater that she has made.

# Advice from An Expert

*Michael Holland is a long time performer and musician. He attended the Magic Lantern Performers group to share some experience and wisdom from many years of live performances, theater, and travel on the road.*

**Programs** - Printed programs are a great thing for the audience to take with them. You don't want the audience taking out their phones so avoid digital or emailed programs. Note from the MLS : For Magic Lantern Society members please include our Society logo and website. if you need logo files and/or our What is a Magic Lantern handout file just ask Ron)

**Lighting** - It's great to have a venue where you can control the lighting. Even very simple stage lighting can really direct attention.

**Stay In Character** - If you adopt a persona for your show, stay in character at all times. Some folks will break character while the audience is in the room and this is like turning the color off on a photograph.

**Introductions Are Dangerous** - Avoid long introductions thanking sponsors and numerous volunteers. Don't start with a monologue explaining things. Just do your show, start hard, leave explanations for after the show. If you must thank people, either move it to the end, make custom slides, or better yet, print names/thank-yous in the program so no one is forgotten.

**Intermissions Are Also Dangerous** - When you have an intermission, you lose the audience. You can bring them back, but you need to hit them hard. Don't bring them back and just talk to them or do exposition. Start right into a high energy show.

**With Comedy, Don't Add Lib** - You get very little grace from the audience to pause and think about what you are going to say. Be rehearsed and polished. Jerry Seinfeld once said that in all his years of being known as a comedian, he maybe earned 30 seconds of grace to think about what he is doing. That's only because he is well known as a comedian.

**No Dead Time** - People will chat, or go to their phones. Having a couple minutes in the show with nothing happening means you lose the audience. If you have Music, Story, and Images never lose more than two of them. Plan ahead with other performers on how to cover for unexpected dead time. If there is a glitch by any one of you, how will you fill the void? Interesting side story: I was at a performance when the entire stage lost power. One of the musicians launched into a wonderful acoustic version of The Continuing Story of Bungalow Bill to fill the void. I remember it to this day that it was the best part of the show. Years later at a concert by a national singer, the same happened and she stood there with nothing to say or do for the entire time until power was restored. How disappointing.

**Think about the whole experience** - It's like waiting on tables. You may be greeted well, but maybe the soup was cold or maybe it took too long to bring dessert. One hiccup along the way can ruin the whole experience. You want to build a great experience for your audience.

**Work with professionals** - If your act involves significant live performances on stage, always work with a professional stage manager. If you are simply telling stories and projecting images, you'll be fine, but if you are wanting to do anything out of the ordinary that could place people in harm's way, consult with a technical pro. You'll also find that if you want to better understand how to achieve even modest effects with lighting, sound, and images, look for a tech pro to help you with the details. I guarantee there are magical things you'll learn that you would have never considered. Their expertise is worth its weight in gold and it will allow you to concentrate on the artistic elements that you want to bring to life in your productions.

# Lindsay Lambert discovers the origin of a Magic Lantern story set

Thinking that I have seen references to magic lantern slide sets illustrating the poem "The Face Upon the Barroom Floor." I found the following on pages 11 - 13 in *Captain Billy's Whiz Bang - America's Magazine of Wit, Humor and Filosophy*, Vol III, No. 30, February, 1922. (My copy is a 2008 reprint. It's by About Comics, Thousand Oaks, California, but printed in Canada.) The magazine is cited by Prof. Harold Hill in the musical *The Music Man* as a bad moral influence.

ON MY recent visit to New York I had the pleasure of the company of Mr. H. A. D'Arcy, author of "The Face Upon the Floor," which we misnamed in past issues "The Face Upon the Barroom Floor." This masterpiece undoubtedly stands first among popular present day poems, judging from the many requests we received from Whiz Bang readers for its republication. To Ye Editor Mr. D'Arcy told the history of how "The Face Upon the Floor" was inspired:

"Away back in the early 80's Union Square in New York was called "The Rialto' agreeable to the fact that it was the theatrical center of America. On the corner of Fourth avenue and Fourteenth street, a very excellent saloon was run by Joe Schmidt and it was kept fairly full from noon to midnight with respectable members of the sock and buskin, and amusement promoters. One Saturday evening in August, 1887, a table in front of the bar was occupied by a bunch of managers. We were combining business with pleasure, booking time and enjoying the very excellent beer and spirits available in those happy days. It was probably about 11 o'clock when a mendicant shambled in and approached our table. With a sad, husky voice, he said, 'Gentlemen, I want a drink.' All eyes were turned to the derelict and someone at the table offered one of the untasted glasses of whiskey which was quickly swallowed. Joe behind the bar yelled 'Get out.'

"The waiter in front quickly seized the beggar and threw him out of the swinging door; to make the situation more dramatic, a rough haired terrier dog named 'Toby' and pet of the saloon jumped on the poor devil and fastened on his pants. 'Toby' always thought it was his duty to chase poor people, and had an innate antipathy to jumpers or pants not duly pressed.

"Well, several of the party got up from the table and went to see what had happened to the poor wretch. He was lying on the sidewalk with his face halfway in the gutter. We gathered him up, brushed him off a little, wiped his face and someone went into the saloon and brought out another drink of whiskey. Several coins were dropped into the inside pocket of his coat. This was done surreptitiously so he would not know the money was there until the tomorrow. As we left him on the door step next door I asked what his trade was and he managed to tell me that he was an artist. I held that this man was not a professional beggar, a derelict true, but probably had once been a talented man. The argument was taken up by several other gentlemen in the room and waxed warm until I got angry and with a curt "good night" bolted out of the saloon. On my way home, I determined to write up the story in such a way as would make my argument good and satisfy Joe Schmidt that I was not wholly chicken-hearted. I also was pretty sure of winning the fair hostess to my way of thinking. As I walked along I composed in my mind the first two lines:

*"Twas a balmy summer evening and a goodly crowd was there.*

*That well-nigh filled Joe's bar-room on the corner of the Square."*

"The measure was a happy iambic tetrameter and fitted the story, and before going to bed, I jotted down the first two lines which I have always found the hardest to compose, next day I finished the story. When Joe read it, I saw tears in his eyes. It was published in the New York Dispatch. Joe bought a hundred copies of the paper and sent 25 to the Buffalo Bill Co. who were playing in London and among whom both he and I had many friends. Cody and Major Burke circulated the copies among their theatrical friends and before many months three vaudevillians were reciting the poem at the big music halls, when Sam Bernard set America crazy with it and yet after over thirty years, it is still a popular 'act' and wins excellent booking.

"I have been often told that my story set the pace for prohibition. I sincerely hope not. If I thought that I had helped that unfortunate law, I would walk down to the dock and kick myself into the river. "The Face Upon the Floor" is not a temperance story, but an admonition to the world, to not despise the unfortunate derelict."

"In this issue *(not of this journal! - Ed)* we are pleased to publish another poem by Mr. D'Arcy and have his promise of more to follow. And let me add, I found Mr. D'Arcy a regular fellow, well met, an excellent conversationalist and a fine reminder of the good old days."

# Life On the Road

**by Terry Borton**

Editor's Note: *This article contains some of Terry's reminiscences oh his life on the road - some amazing and amusing experiences!*

## The Dogondist Audition

*Boston, MA* - This is a big one. I have an "audition" at the Coolidge Theater, an old movie house that specializes in art films, and that now contains two theaters of 300 and 600 seats. I'm hoping I can get a booking, and open up the cinema circuit.

The Coolidge is interested in us because they know that the magic-lantern show is the great grandfather of today's movies. The Director takes me around, trailed by his faithful dog, a huge Labrador named "Volcano." I treat him with respect.

Upstairs, in the administrative offices, Volcano is left outside while I set up a mini-show in the Director's office. I darken the windows, and set up my lantern. His whole staff, including a young lady who has just arrived for an interview, pile in to watch. I shut the door and start.

I'm showing them a section of our Halloween show—"The Specter Pig" (by Oliver Wendell Holmes of Boston)--about a butchered pig that returns from the dead to haunt its butcher. I'm into my stage-whispered rendition of the climactic scene when the pig enters the butcher's house. I've got my audience hooked: I can see their eyes big and shining. Then I flash up the bedroom scene -- the pig straddles the butcher's bed, he flings out his arms in terror-- and I belt out:

"AWAKE! AWAKE! DOS'T THOU YET FEAR TO CLASP A SPECTER'S TAIL?"

Suddenly, the door to the office bursts open. Volcano charges in, eyes wild, fangs bared, ready to defend his master.

He looks around, sees no danger, and sheepishly drops into frantic tail wagging. The audience roars. I get my booking. And get invited back the next year.

Thanks Volcano. I owe you one.

## Wax and Wayne Magic-Lantern Superstars

*Newark, NJ* - Newark Airport. The pits. We're on our way to Charleston, SC for a performance of our *Halloween Show* at the Sottile Theatre, a magnificent restored historic theater in the center of town. Our new co-stars, Wax and Wayne, are with us.

*Bug Wayne - or is it Wax?*

Wax and Wayne are two triops, little water-bugs about a half-inch long, who travel in a thermos bottle. When I was a child I saw a drawing of a magic-lantern projecting bugs on the wall. I've wanted to try it ever since, and our Halloween Show seemed like the perfect occasion. I bought a kit to grow the triops -- strange looking creatures with three eyes that have existed since before the time of the dinosaurs -- and after several false starts, I've succeeded in raising our two acrobats.

Back to the Airport. We always cause a scene when we go through security, because we carry the lantern lenses and the slides with us, and the X-ray machines go nuts. The security man is methodically going through the lens case, which also contains Wax and Wayne's thermos.

"What's this?" he demands.

"Bugs," says I.

"Nah, man. For real."

"For real bugs," says I. I unscrew the top of the jar. Wax and Wayne live in a foul smelling brown brew of their own making. You can't see a thing down there. "We carry bugs in here. Big bugs. Live ones."

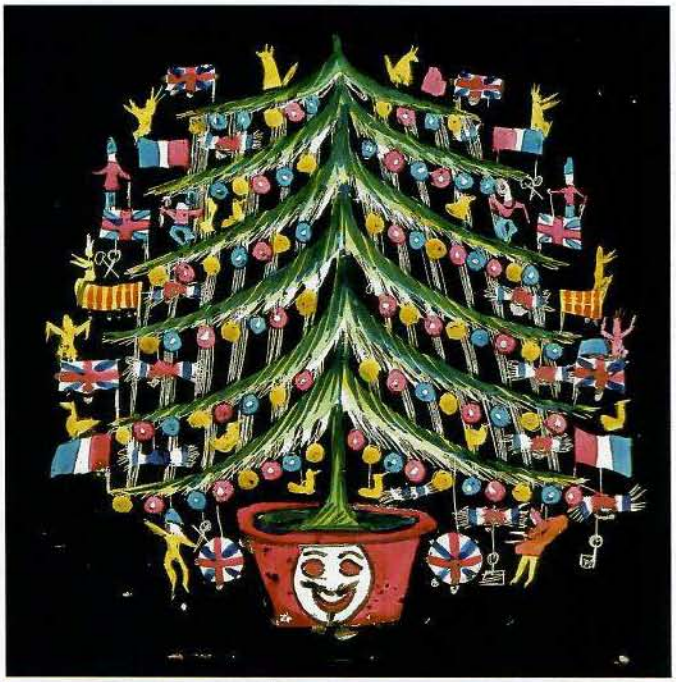
"There's no bugs in there."

"Sure there are." I say. "Just stick your finger in."

"CLOSE THAT THING UP, MAN!" And we're through security.

Postscript No. 1 — Wax and Wayne did not perform well in Charleston. Wayne hid out of sight in the corner of the tank slide, and Wax had such a severe case of stage fright he took a dump in the middle of his act, right there on screen. I was so disconcerted by this that after the show I forgot our stars, and left their thermos backstage. The theater manager, an animal lover, very kindly rescued them, and set them free in a South Carolina puddle. They are now giving the South Carolina palmetto bugs competition.

Postscript No Two — As an experiment to see how large I could grow triops, I tried another set, which I named See and Saw. Unfortunately, Saw, the biggest, ate See for Thanksgiving dinner, right in front of my assembled grandchildren. We called him "Sau-cy" after that.



**The Purposes of The Society shall be:**

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

# The Magic Lantern Calendar – December 2023

**Events**

Dec. 16, 2023, ***Zooming Towards Christmas,*** The Magic Lantern Society (UK), online.

Dec. 27 to 29, 2023 and Jan 5 and 6, 2024, ***Magic Lantern Show,*** Lanternist Lindsay Lambert presents a magic lantern show. Canada Science & Technology Museum, 1867 St. Laurent Blvd, Ottawa, ON K1G 5A3 Canada.

Jan. 20, 2024, ***Annual General Meeting 2024,*** The Magic Lantern Society, The Musical Museum, 399 High Street, Brentford, London,TW8 0DU, UK.

Apr. 26, 2024, ***Magic Lantern Keynote,*** presented by members of the NW Group, Magic Lantern Society of the US and Canada, Port Townsend Victorian Festival, Port Townsend WA 98368 USA.

June 15-16, 2024, ***A Summer Excursion to the Netherlands,*** special meeting of the Magic Lantern Society (UK), Den Haag, Netherlands.

**Exhibits**

Through Dec. 2026, ***The Story of the Moving Image,*** includes shadow puppets, Victorian-era magic lanterns, original cameras and more, Australian Centre for the Moving Image, Fed Square, Melbourne, Australia https://www.acmi.net.au/whats-on/story-of-the-moving-image-exhibition/ .

Ongoing, ***The Path to Cinema: Highlights from the Richard Balzer Collection,*** Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer. https://www.academymuseum.org/en/exhibitions/path-to-cinema

**Online**

***Magic Lantern Performing Group,*** Improve your skills every other Wednesday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

***De Luikerwaal Dutch Virtual Museum,*** https://www.luikerwaal.com/_ Magic lantern history, pictures, stories.

***Lucerna – the Magic Lantern Web Resource,*** online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/

***The Museum of American Magic Lantern Shows,*** 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com

*To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com.*

## Classified Advertisements

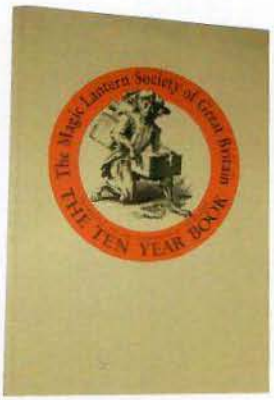
### WANTED

English collector looking for figurines depicting itinerant lanternists and peepshowmen – examples shown here.

If you have any such pieces that you would like to sell please contact *Mike Smith – kime1944@gmail.com*

### For Sale

### The Ten Year Book




(The New Magic Lantern Journal Vol. 4) – celebrating the 10th Anniversary of the (British) Society. Articles include (David) Robinson on Robertson, the Ron Morris Collection, Optical Toys by Herman Bollaert, the great Dissolving Views at the Royal Polytechnic by W F Ryan, and illustrated partly by Lester Smith's magnificent Polytechnic slides, history of the society, and an article by Leora Wood wells about our MLS OF US & CANADA. Hardback, 80 pages. Many colour images. April 1986. Slight tear to top half inch of spine. US$30.

Plus shipping at cost. Contact the Editors.

**This page available to members for Sales or Wants. Please contact the Editors**

# HUGHES "PRESTO" SLIDE CARRIER

See article on page 8